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This principle of selection has guided the management of the COSMOPOLITAN ASSOCIATION in the purchases from first hands. It was found that the most truly meritorious works were, in the large majority of instances, made by artists of modest fame. Pictures offered by painters of the first class (so far as concerned their popularity with the people *and* the press) have rarely had less than \$250 affixed as their value. It was *not* their worth, nevertheless:—the artist demanded about 100 per cent. *for his name!* Now, right is right and wrong is wrong in art patronage as well as in commerce; and we have yet to learn that two prices should be paid for a thing. The Directory determined upon paying a fair price for works of good, living painters; and this has been done in every instance where these purchases have been made. But the truth may be told:—more than *eighty per cent.* of pictures offered have been rejected because of the too high price affixed by the artist. As a matter of course, this refusal to purchase has given much dissatisfaction to the painters, and to their partial friends, who are ever apt to over-estimate the *commercial* value of their labor. Economy in management and justice to artists dictate the propriety of purchasing the best at the fairest price for both parties; and, pursuing this rule of action, the Committee on Purchase has not failed to fill the galleries with highly creditable works. Last year's collection embraced some of the finest landscapes that we have seen together in this country—charmingly conceived, carefully drawn, and elaborately finished; and in their purchase the Committee exercised a sound discretion, encouraging talented artists who were struggling for a livelihood as well as for a name. It is the design to introduce no worthless pictures to these yearly collections from the studios of living artists, for, with Mr. Ruskin, the Directory deem a poor picture a dear purchase. Pursuing this purpose, no artist's name shall compensate for the absence of real worth in their works; while *good* pictures from the hands of *any* painter shall receive all the consideration and encouragement possible. Adopting that course, it is believed the greatest service shall be done to the cause of Art in America, and the truest service be offered to the toiling worthy artist.

Art in America, if in its "infancy," is already full of vigor: its manhood promises great things. May nothing retard the development!

BEAUTY COLLAPSED.

[A highly popular tragedy, recently enacted with unbounded applause at the Broadfoot Theatre.]

IN TWO DISTINCT ACTS.

Act 1st, Scene 1st—Street.

JENKINS, *loquitur.*

What's this doth darken like a coming cloud,
And all the streets in shadows deep doth shroud?
Something portentous sweeps along the way,
The frightened crowd down the side streets stray!
Ma boy, let's run! When safety lies in flight,
Better kill shoe-leather than be killed in fight.

MA BOY.

Nay, not so fast, old JENKS; just look once more—
Is it as frightful as it was before?

JENKS.

A woman! a maiden woman! can it be
This is a female woman that I see?
The smallest pearl in hugest muscle-shell
Were not so lost as this female demoiselle
Within her draperies, that float afar,
Like a huge halo round a little star.

MA BOY.

Let's step within, 'tis dangerous to stand here.

JENKS.

Angels and men retire! Sweet witch, appear!

MA BOY.

Ha, see! another, from the upper way,
Comes "darkling" down like a load of hay.
Old JENKS, I say, the two will meet—
Oh, heavings! Will not one retreat?

JENKS.

I fear me not! When pride puffs out the sail
Such craft veer right nor left for any gale.
See, how the 'busses, drays, dogs, applewomen run!
Kind Fate protects, else we are all undone.

[JENKS drops down behind a store box.

MA BOY glides to a vacant doorway.]

Act 2nd, Scene 2nd.

JENKS, *down behind the box.*

"Coming events their shadows do cast before,"
Else how should the owner of this dry-goods store
Have placed this friendly box upon the street
To shield me when such nameless terrors meet?
I'll risk one eye. Let's see. Oh, Lord, they rush
Madly along into a final crush

POLICEMAN, *rushing between the approaching parties.*

Avast! the ordinance just passed does say
All women in the house a week should stay.
Until the buildings could be moved far back,
And awning-posts and railings from the track
All be removed, that nothing need impede
Your safety, comfort, beauty, size, or speed.

1st WOMAN.

What! stay a *week* at home! My new attire
Would be *old-fashioned* ere that time expire!
The streets might have been widened yesterday:
'Tis an infamous law, and I'll not obey.
Yon woman is "codfish," and must retreat—
'Tis I who have possession of the street.

2nd WOMAN.

"Codfish!" Upstart, swell-head, milliner-shop!
At your peril my way attempt to stop!

They come together with a crash, like a locomotive rushing into a cane-brake—drapery hangs over the spot like a cloud—Policeman pulled out from under the wreck, DEAD.

JENKS tumbles over the box, and, starting on a full run up street, cries out to MA BOY—

Ma boy, Ma boy, come from your retreat,
And hasten while we may up this side street.
Beauty has collapsed, gone up, exploded—
My tongue shall fail to tell what *la mode* did.

MA BOY.

Ah, never more shall beauty pass the doors
Until the streets are widened. JENKS, I'm yours!
Rushes after the retreating form of JENKS.

Curtain falls, and immense applause from the pit—galleries deserted—gas-man straddles a chandelier in his fright at the catastrophe—total darkness follows.

Schools of Art are now established all over Great Britain. At these schools, the instruction given is almost gratuitous, and embraces every department of design that can be employed in embellishing the products of the loom, the foundry, or the pottery. The Great Exhibition of 1851 was the first opportunity offered to the country of ascertaining the real result of these efforts, and comparing its own art with that of other countries. One explanation of the popularity of, and encouragement awarded to, art-education, is, that it is one of those branches of human progress which always enjoy the protection of the wealthy. Previous to 1851, the indifference to design in goods intended for the great body of consumers had become so habitual, that in the Delft and Pottery wares the self-same patterns had been preserved as those that had found their way to Europe two centuries ago in the Chinese Porcelain, and the unconscious public eat off a plate adorned with a design rich in significance to a *Celestial* eye, and drawn with a total disregard to perspective. The first time public attention was drawn to this subject was in 1838, when the art-education of the country was confided to a special department of the Board of Trade.